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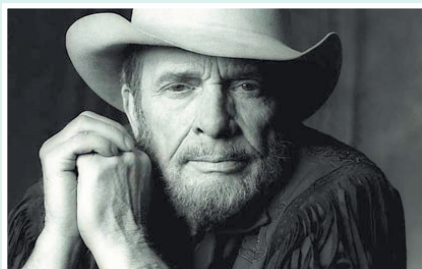
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PHOTOS BY TOM LAVINE



The Pistol River Concert Association presents Chris Burton Jacome on January 15th (see Artscene p. 28 for details).



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ON THE COVER

More expensive than any other fungus, the white truffle stands near the top of the expensive-food chain. PHOTO: WIKICOMMONS

The JEFFERSON MONTHLY Vol. 35 No. 1 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Abigail Kraft

Managing Editor: Paul Westhelle

Design/Production: Impact Publications

Artscene Editors: Paul Christensen, Miki Smirl & Mark Butterfield

Poetry Editors: Vince & Patty Wixon

Printing: Apple Press

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PHOTO: DAVID BARAJAS

The white truffle *Tuber magnatum*.



Geri Allen, internationally known composer and pianist, performs on the January 16th broadcast of *Piano Jazz* (see p. 25 for details).

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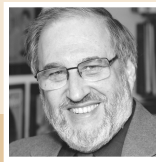
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Tuned In *Ronald Kramer*

Uncle Sam

NPR's mishandling of the Juan Williams termination has provided fodder and prominence to a debate that was nevertheless likely to surface in the Congress which takes office this month – the appropriate role of the federal government in providing public broadcasting service to our nation. In November, the House of Representatives briefly debated a proposal for ending all federal funding for public radio and television. While the proposal failed, it is just the opening salvo by dedicated critics of our nation's public broadcasting system.

First, let's dispel a myth. The idea that only Democrats support public broadcasting is inaccurate. In fact, over the years since the 1967 passage of the Public Broadcasting Act, it has frequently been high-ranking, dedicated Republican members of the House and Senate who have been among public broadcasting's strongest advocates. Many of those stalwart believers have, unfortunately, left the Congress, which is why the current debate is far more serious than anything we have previously experienced. The current discussion consists of an alliance between those who fundamentally disagree with the concept that public broadcasting should exist, or receive federal assistance, and those who argue that it is simply something that the nation cannot now afford. Together, they have the plausible opportunity to shut down much of public broadcasting.

Just how serious is this threat?

Cong. Earl Blumenauer, who represents Oregon's third Congressional District and who is a founding co-chair of the U. S. House of Representatives' Public Broadcasting Caucus, defended public broadcasting during the November debate on the House floor by explaining that, in the largest cities in the nation, eliminating federal support for public

broadcasting would reduce the **quality** of the service but that, in the smaller communities, some stations could cease operating – and that is a real possibility.

More than any other single party, the federal government has created public broadcasting in America. It was the passage of the Public Broadcasting Act that, in fact, established the term “public broadcasting” and provided funds to assist in creating and operating the public radio and television stations in America. Another

federal program, the Public Telecommunications Facilities Program, provided significant federal funding for the equipment costs involved in building the studios and transmitters that transmit the programs to which American citizens now tune each day. Perhaps the largest cities in America could have created some type of studio/transmitter plants without federal as-

sistance, although they would have been far less effective and slower in coming without Uncle Sam. The smaller communities, however, would have been left in the dust. **It is almost inconceivable that the Jefferson Public Radio services on which you rely would have ever developed without these federal programs.** The challenges of raising the capital and operating support necessary to establish and maintain public broadcasting in small, rural areas simply exceed the reasonable capabilities of the residents of those areas just as, without federal participation, bringing electricity and telephone service to them wasn't economically feasible in the 20th century.

As a direct result of government support, America has created a top-notch public broadcasting system with a declining share of federal investment buoyed by growing public participation in the form of member-

CONTINUED ON PAGE 11



Truffle Madness

By Janet Eastman

Oregon's improving reputation as a culinary cornucopia is being helped by an elusive delicacy that grows on public land and is yours for the picking, if you know how.

There are three types of fanatics who attend the Oregon Truffle Festival: farmers, foodies and dog owners. All are intent on capitalizing on the state's underground version of mushrooms, those mysterious white, black and brown delicacies that grow naturally in shady woods, and it is hoped, underneath young trees impregnated with truffle spores. Some wild truffles are no larger than a marble. Many are flavorless, plucked from the nourishing soil before they are ripe, then passed on to people who further cement Oregon's bad rap for bland truffles.

A few shavings of truffles from France's Périgord or Italy's Piedmont regions can el-

evate the flavor and price of a dish. These truffles have strong, complex flavors and can fetch around \$100 an ounce in a specialty market. Because of this, they are hunted by families that have developed their knowledge and keen spotting skills over generations. Most Oregon truffles, however, are undiscovered; left to rot where they grow wild. A few are found by hobbyists intent on quietly eating them in that night's risotto. Ones unearthed by professional harvesters are sold to brokers and whisked off to chefs and consumers, who may pay a price—about \$15 an ounce—that reflects the state's lower cachet.

Truffles' contribution to cuisine can range from distinctive to nuanced to nil.

When mature, wild Oregon white truffles have a nutty, earthy taste. The Oregon brown truffle gives off a garlicky odor and the rare Oregon black truffle can release a mixed aroma of pineapple, port, chocolate and dirt. When immature, truffles have the feel and flavor of a rock.

Despite the Oregon truffles' junior standing in gourmet circles and their unpredictability, hundreds of people will gather January 28–30 in Eugene to attend the 6th Annual Oregon Truffle Festival, three days of seminars, farm tours, feasting and dog (not pig) training. These fans of fungi want to improve Oregon's truffle reputation and output. They hope to make the state a top producer, to be as well known for



PHOTO: DAVID BARAJAS

Truffle dog trainer Jim Sanford and Tom with a crowd of students looking on, eager for a find. **BELOW:** Mature White truffles graded for sale. Note the sliced “windows” showing the marbled interior.

supplying quality truffles as matsutake mushrooms, blue cheese and Pinot Noir.

The biggest fanatics of all are the event’s ultra-passionate organizers, Leslie Scott and Charles LeFevre. The festival’s mission is to educate people about truffles. Part of that is teaching people how to spot ripe wild ones. Another part is to encourage people to plant seedlings that could, in time, cultivate truffles. Through LeFevre’s company, New World Truffieres, the respected mycologist and researcher sells oak and hazelnut seedlings inoculated with black and white truffle spores. His clients are farmers, winery owners and would-be truffliers who hope that an acre of babied trees could produce 20 to 50 pounds of Oregon’s “diamonds of the kitchen.” No Oregon truffle cultivator has hit pay dirt. Yet.

LeFevre and others see truffles as another example of sustainable, high-end farming. “Truffles are emblems of good food and wine in Oregon,” says LeFevre, talking with enthusiasm about what has become his life’s work. “When ripe, they can change your life.”



PHOTO: JOHN GETZ

Too many accidental maulings have forced the government of Italy to outlaw the use of pigs in truffle hunting,

State secrets

Oregon is rich with undeveloped land, fertile soil, undisturbed trees, reliable rain, hungry squirrels, scent-imprintable dogs and attentive harvesters—all necessary ingredients for truffles. Different species of wild truffles grow from the coast to the Cascades, from northern California to British Columbia. “We now have truffles growing in Oregon’s state capital,” says the emcee at the last festival’s grand dinner, in which 250 people paid \$175

to feast on six courses—from a truffle salad to a dessert of those chocolate pretenders.

It’s expensive to consume and learn about culinary truffles. Festival-goers this year will pay up to \$1,000 for a weekend-themed package aimed at cultivators, epicureans and those who want to train their dog to find those freebies in the forest. Sunday is the public day in which \$15 gets you in the door of the Valley River Inn’s ballroom to taste truffle-related goods. Jack Czarnecki and his son Chris, both

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OF THE MONTH



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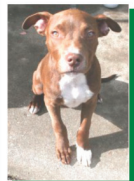
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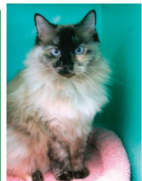
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Jefferson Almanac

Diana Coogle

Page Turning

Computers are useful for keeping track of schedules, but I like beautiful, nature-photograph desk calendars. Last year's was by Ansel Adams. Week after week I turned the page to another black and white photographic marvel — the grand foamy cloud of spray from Yosemite Falls, snow hummocks looking like powdered biscuits on a platter, the long curve of very white ice on a very black lake. Every turn of the page was a new delight.

But photographs are only half the joy of a new year's calendar. The other half is the joy of all those blank pages — days of the week empty, uncluttered, clean, promising all the time in the world, all the time in the year, to do everything that needs or wants to be done. Like Prufrock I can think, "There will be time, there will be time." Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday — empty pages, and then I turn the page and start again: Monday, Tuesday, Wednesday.... Each page — each week — provides space to organize my life: meetings, appointments, deadlines, classes, lectures, schedules for train rides to see my granddaughter. White, white pages promise endless opportunities to fulfill New Year's resolutions, to accomplish what last year failed to provide, to be careful and neat and precise in filling out the hours, the days, the months. Miniature calendars of the current, previous, and subsequent months on each page assure that I keep track of the day of the week, the week of the month, and the month of the year. Nothing can go wrong — no missed appointments, mixed-up dates, forgotten meetings. It will all be there on the calendar.

Such is the promise, but last year's calendar tells a different story. Entries are not always careful, neat, and precise. Appoint-

ments are crossed out (missed or canceled), beautiful photographs wrinkle at the edges from the dampness of rain, pencil lines smudge, travel directions spill onto the wrong day — a year no longer full of promise but done, finished. There will be no more time to get things straight.

But last year's calendar also tells other stories. "August 20–23, Hiking in the Marbles," floods my mind with images as sharp and as beautiful (but in full color) as Ansel Adams's photographs. I can follow the progress of my new house by turning the calendar pages: Feb. 5, "Flooring"; May 27, "Phone hooked up"; June 21, "Railing installed"; September 12 "Housewarming party." If the jubilant X through four days, noted as "Siblings here!" recalls stories of

yoga on the front deck and a long game of Rail Baron on a rainy day, other stories are more enigmatic — "April 7, Jim [that's my dissertation adviser], 3:00, Marche Cafe." Did I have a paper ready for him? Was he

pleased with my progress? — or more sour: "March 26, Terry, 4:00." Well, that promise of a relationship fizzled fast.

But there it all is, the whole of 2010, with its exciting adventures and mundane activities right there on the page next to the beautiful photographs. And the new 2011 calendar lies expectant and bright. I like it that way. Computer scheduling can't compare to the double pleasure of paper-and-ink calendars: the beauty of the pictures and promise of the blank pages for the year to come, the beauty of the pictures and reminiscence on the pages of the year gone by.

Diana Coogle is familiar to many JPR listeners for the weekly commentaries she broadcast for more than twenty years. Tales of her thirty years of life on the mountain without electricity — and other tales — are told in her two books, *Living with All My Senses* and *An Explosion of Stars*. She is now enjoying living in a new, electricity-provided house on her mountain. She is also in the fifth year of a six-year Ph.D. program at the University of Oregon, writing a dissertation on Old English poetry.

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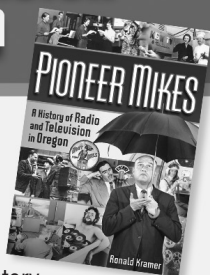
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Theater and the Arts

Molly Tinsley

Prospero's Cloak

It was early November, and hardly a creature stirred on the bricks of the Oregon Shakespeare Festival. For Resident Costume Designer Deborah Dryden, however, preparations for next season, begun in July, were shifting into high gear. One wall of her office was plastered with photographs: Depression-era figures, Gee's Bend quilts stitched from faded denim and worn clothing, portraits of African-Americans from Andrew Wyeth's little-known collection entitled "Close Friends." Their textures and muted shades in some way captured for Dryden the feel of rural Alabama of the 1930's. Along with bouquets of fabric samples and notes from her ongoing conversations with Director Marion McClinton, they primed her imagination to clothe the special world of *To Kill a Mockingbird*, due to open in the Bowmer Theatre next February.

To speak with Dryden about her creative process is to be amazed at the range of knowledge, talents, and skills costume design entails. A genius for visual aesthetics is essential, of course—a sense of color, texture, form, composition. But as Dryden points out, aesthetic choices must be shaped by close textual and psychological analysis as well as historical research if clothing is to illuminate character and theme. Plus you're always doing the math—balancing expenses with economies to meet production budgets. To this end, 30 to 40% of the costumes in the typical OSF play are recycled from earlier ones, taken apart, dyed, re-trimmed, re-sized.

Then there's a reason why costumes are said to be "built," for principles of engineering can't be ignored. Clothing shouldn't interfere with natural movement, must be easy to clean and sturdy enough to withstand months of use. It must accommodate quick changes, and, Dryden cautions, Velcro is no panacea. It has a way of grabbing onto things it shouldn't, and in the smaller confines of the New Theatre, its characteristic screech carries

out into the house. The outdoor Elizabethan Theatre brings its own requirements. Garments must be rain and heat conscious! For example, Falstaff's paunch last summer included pockets for ice packs. The rough finish on the floor of the Elizabethan prevents slipping in the event of a drizzle; it also means the fabric of long cloaks and gowns has to be tough enough to survive being repeatedly swept across it.

Dryden's thirty years with OSF attest to her mastery of this kind of polymathic multitasking. She simultaneously taught on the faculty of the University of California-San Diego until 1997, when she was named *Professor Emerita*. She has guest-designed for multiple top regional theatres, from DC's Arena Stage to Berkeley Rep, not to mention a turn with the Hong Kong Repertory Theatre. Her book, *Fabric Painting and Dyeing for the Theatre*, earns praise as the definitive text on the subject, and she has won too many awards to list.

This truly illustrious career almost seems predestined given her roots. Her father, director Ronald Mitchell, chaired the Theatre Department at the University of Wisconsin for many years. She grew up understanding the vast and varied efforts that must occur behind the scenes to make the onstage magic happen. Dryden's two brothers opted not to enter the "family business," and she herself wasn't seriously thinking about it until Scenic Designer John Ezell came to her high school to make a presentation that included costume sketches. That's when it clicked. Art, fashion, history, literature, and, yes, theatre—all the pursuits she loved came together in costume design!

She might have added "collaboration," for when asked to define her goals as a designer, that's the recurring motif. She regards herself as an "assistant storyteller," supporting "the vision of the director and the character development of each actor."

What's more, she receives crucial inspiration from her interaction with other artists. Costume design is no "stand-alone art form," she asserts, then makes sure also to acknowledge the phenomenal contributions of the "talented artisans" who "make a sketch real" through fabrication.

The cloak Dryden designed for Derrick Weeden's Prospero in Libby Appel's 2007 production of *The Tempest* exemplifies the rich interweaving of energies and ideas that it takes to clothe theatre. The garment was inspired by an image of a fifteenth century "talismanic shirt," decorated with symbolic motifs to protect its wearer. It evolved through continuous dialogue with Appel and Weeden into a gorgeous, shimmering robe, its diaphanous fabric suggesting the ephemeral magic of spirit while its transparency stressed Weeden's physical power. Dryden chose to adorn the cloak with symbols from a variety of belief systems: letters derived from the Hebrew alphabet, the magic Pentad, a model of Copernicus' heliocentric universe, even a cross-section of DNA.

Because of the successive labors—sewing, weaving, and hand-painting—that went into producing this amazing artifact, it was not quite complete by the time of dress rehearsals. The finishing touch was to be a complicated dyeing process—*ombre*—which would infuse the hem with a shade of blood-red, softening upward through orange to golden. It involved progressively deeper dips into an 80-gallon electric soup kettle, and it required accomplished hands. Foreseeing a possible catastrophe, Dryden thought about going with the cloak as it was. Her expert dyer Chris Carpenter reassured her otherwise. So on the day of first preview, while Dryden and the artisans of the costume shop held their collective breath, Carpenter performed the final task to perfection.

When Andrew Wyeth was asked to explain the remarkable paintings of "Close Friends," he commented, "I think one's art goes as far and as deep as one's love goes." Having spent time in Deborah Dryden's gentle and generous company, I suspect this correlation explains her graceful wizardry as well.

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

Tuned In From p. 5

ship, philanthropic and business support. Yet, despite the fact that we have accomplished this with by far the smallest governmental financial participation of any western democracy in such an enterprise, it is not a system that can be successfully supported by the public alone.

Just how serious is this threat to JPR? We currently receive about \$350,000 per year from the federally-funded Corporation for Public Broadcasting. That is more money than is generated by both of our annual Fund Drives combined. It is highly unlikely that all three of JPR's existing program services, *Classics and News*, *Rhythm and News* and *News and Information*, could be continued without that CPB support. It is also implausible to believe that the addition of two more Fund Drives each year could replace that funding.

One could argue that we simply have more public broadcasting in America than the nation can now afford. Perhaps. But the situation is akin to the federally-funded national highway system. Once you've built the interstate highways and people have grown accustomed to using them, you've created reasonable expectations that they should continue and be sufficiently highly prioritized to make that feasible. What is now being proposed is like suggesting that all of the Interstate 5 exits outside of Seattle, Portland, Sacramento, Los Angeles and San Diego should simply be closed because the nation can't afford to maintain them. Yes, travelers could exit I-5 in Portland and travel old Highway 99 to their destinations in

Salem, Eugene or Medford – just as they did before I-5 was constructed – but doing so would create enormous social and economic upheaval – and the "savings" far outweigh the damages that such a step would create.

So too with the federal investment in public broadcasting, which stands at \$1.35 per citizen.

The good news is that the Oregon congressional delegation and most of the California congressional delegation, are strong believers and supporters of public broadcasting. To some extent, therefore, Oregonians and Californians are preaching to the choir when they advocate continued federal support for public broadcasting to their elected officials – **although it is now critically important that you do just that.** Reinforcing just how important public broadcasting is to elected representatives' constituents is important to elected officials' understanding of this issue.

What is most important, however, is that Senators Wyden, Merkley, Boxer and Feinstein, and Representatives Blumenauer, DeFazio, Walden, Schrader, Wu, Herger, Thompson and Fazio all clearly explain to their Congressional colleagues the importance of public broadcasting to their constituents.

This is a very serious threat to the existence of the type of public broadcasting system which America has painstakingly built, one pledge dollar at a time, over decades. And in a democracy, the most potent force is the voice of the people speaking out for the values in which they believe.

We need you to do so now.

Ronald Kramer, Executive Director



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Inside the Box

Scott Dewing

Have a Good Time

Welcome to 2011! Hope you have a fantastic and fulfilling year before the world ends in 2012. Listen: your time is quickly running out and you should make the most of it! If, on the other hand, you don't believe in such superstitious drivel, you should make the most of your time anyway because, in the end, your time is limited.

I tend to dwell on time around at the beginning of the year, reflecting on the past year and musing about the future. After spending some time doing this, I usually come full circle to the realization that the present is all we really have and that the past and future can be a distraction from it. Or, as C.S. Lewis so elegantly put it in *The Screwtape Letters*, "The Future is, of all things, the thing least like eternity. It is the most temporal part of time—for the Past is frozen and no longer flows, and the Present is all lit up with eternal rays."

If the present is the only "time" we really have and it is only now (and now, and now) then frozen in the unflowing past, that leads us to the real problem with time: it doesn't actually exist. This may have something to do with why we never feel like we have enough of it.

"It's a generated thing, not a naturally occurring phenomenon we're just monitoring. We actually make time," said Ronald Beard, a physicist at the U.S. Naval Research Laboratory, in an interview in *Discover* magazine.

Our fascination and dependency on time has evolved considerably during the past millennia. The Egyptians were the first to make use of the sundial. Measuring the passage of time by the sun's shadow, they divided a "day" into 12 hours of light and 12 hours of darkness, noting that the intervals represented by those hours changed with the seasons. Some time later the Greeks used water clocks, which measured the outflow of water from a vessel as a measure of time. During the Sung Dynasty, the Chinese used burning

incense to measure the passage of time.

It wasn't until the 14th century that mechanical clocks were invented and an "hour" became a uniform measure of time. In 1949, the National Bureau of Standards built the first atomic clock using ammonia. In 1967, the "second" was formally defined as 9,192,631,770 vibrations of a cesium atom, marking the first time that time was no longer defined by the movement of celestial bodies. However, even this atomic clock had to be calibrated to either the Earth's rotation or its orbit. The Earth's orbit was used because scientists decided it provided a more uniform timescale.

The atomic measure of time caused problems with celestial navigation, which was still being used in the 1960s, because it failed to account for the slowing of the Earth's rotation.

"[Atomic time] was so uniform that it didn't conform to the non-uniform length of the day," said Beard.

It was discovered that the second based on atomic resonance was actually shorter than the second based on the length of the day. To correct this problem, an international community of scientists agreed in 1972 to begin adding "leap seconds" to atomic time so that the "civil" timescale was consistent with the length of day. At the time, they had no idea the problems these tiny little leap seconds were going to cause for an increasingly technology driven, computer-based society.

Today, a total of 22 leap seconds have been "added" to the sacred atomic clocks around the world. The problem with this is that many time-based systems, such as the Global Positioning System (GPS), use uncorrected atomic time. Opponents of the leap second say that the growing disparity between atomic time, uncorrected atomic time and civil time could result in mid-air collisions of aircraft, disruption of financial markets and disabling of cellular phones.

While those scenarios may seem a bit

drastic and dramatic, they are rooted in the fundamental problem that much of the computer software that drives electronic fund-transfers, air traffic control and satellite communications were not architected with leap seconds in mind. As we become more dependent on these systems and their accuracy, this seemingly tiny leap second problem promises to become a big, time-consuming problem that will need to be resolved.

"A one-second jump can cause significant problems for systems that require continuous, uninterrupted time," said Beard. That's why Beard led a group of "time experts" who met to discuss ways of redefining time in order to arrive at a solution that will allow us to mold time to our needs.

Meanwhile, the Earth continues spinning indifferent to our invention of computer systems, atomic clocks and meticulous adherence to leap seconds. The seasons come and go. The years come and go. The days get shorter then longer, then shorter again and some days I wonder if all this trouble with precise time-keeping really matters much in an otherwise timeless universe; a sentiment that is perhaps summed up best by one of my favorite poets, Jim Harrison, in this excerpt from his poem "Time Suite":

*Here is time.
In the crotch of limbs
the cow's skull grew
into the tree
and birds nested in the mouth
year after year...*

*The actual speed of life
is so much slower
we could have lived
exactly seven times as long
as we did...*

*On my newly devised calendar
there are only three days a month.
All the rest is space
so that night and day
don't feel uncomfortable
within my confines.
I'm not pushing them around,
making them do this and that.*

Scott Dewing is a technologist, teacher, and writer. He spends most of his time with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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FROM NATIONAL PUBLIC RADIO



Recordings

Don Matthews

Musical Musings

Few musicians achieve the kind of glamorous careers they dream of in their youth. I aspired to be a star at the MET and made it as far as the San Francisco Opera chorus and ended up in the State of Jefferson playing great music for classical music fans. Laurie Hunter, who moved to Ashland in 2001 to work for the Oregon Shakespeare Festival, is one who did. Hunter performed and conducted on Broadway and became the fourth woman in history to lead the New York City Opera.

But her high-powered career was also a highly stressful one. After one of her greatest successes, as "Showboat" was closing on Broadway, Laurie found herself wondering about giving up music altogether. Instead she found a new way to express her "musical self." She became a Certified Music Practitioner through the Music for Healing and Transition Program, playing the harp to comfort the ill and the dying.

Many cultures have woven music and song into rituals of caring for the dying. Modern studies support the practice, suggesting that hearing may be the very last sense we lose before death and that music can soothe anxiety and reduce pain, even in patients who are otherwise non-responsive.

Laurie's path to this career was not a direct one. She first became interested when she moved out west to care for her father who had broken his hip and shoulder in a fall. His rehab room was right across from the activity center and Laurie volunteered to come in and play light classical and show tunes, "stuff that my father would enjoy, and perhaps other people would enjoy too." She says she was "blown away" by the residents' reaction to her playing. "People were drawn to the music," she says, even to the point that a

patient had himself rolled into the activity center on his bed. And the effect her music had on others hit her powerfully as well. "Coming from my performing situation to something that was really music to serve people.... Wow, I felt the difference so palpably".

It was just at this time that she happened to meet the California coordinator for the Music for Healing and Transition

Program. Laurie expressed her desire to find out more about the program, but the brochure the coordinator mailed her "sat on my computer for two or three years."

Other things were calling. Shortly after her father's death, Laurie

moved to Seattle to give opera "one more try" and was hired by Seattle Opera. But then two things happened. First, her husband at the time built a harp for her for her birthday. Then, not a week after that harp was strung, she ran into a teacher from the Music for Healing and Transition Program who invited her to an upcoming class on hospice care and the grieving process. "I had just lost my father, I have my first harp [the instrument most music thanatologists use], and I meet this person and it was like it was meant to be," Laurie says.

So Laurie started the course. She was a novice on the harp, but she found out to her surprise that here – unlike the rest of her musical career – not being an expert had its advantages. "A lot of the work is intuitive," she notes; "as long as you have a certain level of musical skill, there doesn't have to be a lot of technique." She also learned how to improvise in different modes and different keys, because music that is familiar to us tends to hold our attention. After a decades-long career as a director and performer, this was the work that brought home most

“
It was the first time
the woman had made
verbal sounds of
any kind in years.”

forcefully and intimately that music has “many emotional connotations that we don’t know about.”

One case she remembers clearly is of a young boy who was terrified of having surgery. When Laurie arrived, his heart rate was extremely high. Her training teaches the practitioner to begin a session by improvising music to match the patient’s breathing and body rhythms. By watching the heart monitor, she says, she could play exactly at his heart rate. “Then I can start to slow the music down,” she says. She watched the boy’s heartbeat come steadily down, as he went from a state of high anxiety to actually falling asleep – all in 10 or 15 minutes.

Another patient in a nursing home with advanced Alzheimer’s had been a church musician all her life but by this point had lost the capacity of speech and couldn’t communicate with her family. Laurie had the patient hold onto the harp column and feel the vibrations as well as hear it. The daughter had requested that Laurie play some of her mother’s favorite hymns; and as Laurie started to play, the patient started to sing. It was the first time the woman had made verbal sounds of any kind in years. Laurie met her again a year later; she was moved to find that the woman had never stopped singing. Even at the last moment, when she was unconscious, she kept humming, and when Laurie played a familiar hymn, the patient would join her.

Having moved to Ashland in 2001, Laurie is currently a Certified Music Practitioner working with Providence hospice, which offers the service of a harpist when a patient is admitted into their care. She also continues to perform as a harpist, pianist and singer in the Rogue Valley and teaches at Southern Oregon University.

Don Matthews is JPR’s Classical Music Director and host of *First Concert* and *Saturday Morning Opera*.



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Truffle Madness continued from page 7



Jim Sanford handled elephants before he began working with truffle hunting Tom, a Lagotto Romagnolo who receives his praise in Italian.



PHOTOS: DAVID BARAJAS

chefs at the Joel Palmer House in Dayton, will be handing out samples of their \$6-an-ounce truffle oil. Artisan cheese, bread and winemakers will be there, too, touting their products as perfect pairings to one of the world's most expensive ingredients.

Truffles are prized for their distinctive flavor and their elusiveness. Yet, they grow freely on public land and are yours for the picking. There are no laws against taking truffles from public land for personal use, but commercial harvesters need a special-use permit. No one can remove even a pea-size morsel from a national park.

Experts don't know of a truffle that is harmful to humans, but poisonous Amanita and Cortinarius mushrooms start as "eggs"

below ground and could be mistaken for truffles. The bigger danger is competition. Those who hunt for wild truffles usually do so in the wet, cruel mornings. Some, fearful that their gourmet edibles will be discovered first by man or beast, resort to survivalist's tactics.

John Michael Getz is a dignified man who has learned a lot over 25 years of foraging Oregon's public lands. In September and October, the Florence resident hunts for matsutakes. In January and May, it's truffles. Dressed in common camo, toting a nondescript bag and walking as if on a stroll, Getz has survived the sometimes cutthroat world of commercial harvesting by being stealth. Once, another hunter stumbled upon Getz near a nest of truffles. To throw the interloper off course, Getz pulled down his pants and shouted, "Can I have some privacy, please?" The competitor ran away through the bushes.

Getz doesn't attend the seminars at the Oregon Truffle Festival, but he's invited each year to help supply the truffles needed to feed hundreds of people multiple courses of truffles at the elaborate Friday and Saturday night feasts. Getz knows that there is a ticking clock on truffles: Ripe ones must be eaten within days of being picked. Finding ripe ones take a human with a special scent ability. Or a dog.

Call in the dogs

On a rainy afternoon last January, a few dozen people on the festival's daylong Truffle Tour have arrived at Willamette Valley Vineyards in Turner. They walk past endless rows of grapevines to a piece of land too moist to grow Pinot Noir or Chardonnay, but perfect for truffle-bearing Douglas fir trees. Here, where a grove has formed a thick canopy that keeps the sun from ever drying out the pine duff floor, a truffle dog is about to sniff his way to a goldmine of ripe Oregon truffles.

But first, look closely to see a detectable circle around each tree—a "fairy ring," it's called. It is in these mushy mounds that the newly indoctrinated truffle hunters hope to find coveted treasures on their own. The searchers use four-tine garden rakes to scratch away a few inches of the stuff that has fallen from the trees, been blown into the grove or left behind by animals. Buried beneath all of that are truffles, the fruits born from the intertwining fungi that nourish the trees.

"Is this a truffle?" a woman in soil-caked jeans and boots asks dog trainer Jim Sanford. He squints at what looks like a hard, creamy-colored pea, and nods yes. She lets out a "booyah" to her husband, who then sticks his rake into the ground and fishes out a worm. What Sanford doesn't tell her is that her truf-

file is worthless. It's a spring truffle, set to be ripe in May but now, ripped from its connection to the soil, it will be forever flavorless.

This kind of unnecessary waste is a reason people want Sanford around. He trains dogs to follow the intoxicating scent of ripe truffles and ignore the scentless immature ones. Sanford handled elephants before he was tapped to work with a 6-year-old Lagotto Romagnolo named Tom four years ago at Blackberry Farm in Tennessee, where truffles are successfully cultivated. At festival classes, Sanford teaches owners to reward their dog for every found truffle. Because of his Italian heritage, Tom the Truffle Dog receives his praise in Italian: *Molto bene* ("very good"), Sanford says frequently.

It is this mindful attention that assures festival organizer LeFevre that truffle hunting will always be an intimate endeavor. "Monsanto is not going to invent a machine to do this," LeFevre says. For all his work and his wisdom, however, Dr. LeFevre is not the star of this festival.

Tom the Truffle Dog is. Wherever Tom goes, crowds gather. They take photos of Tom and ask Sanford about Tom in front of Tom as if the dog were an aloof movie star. Tom is so popular that a side industry has developed around him: puppies. Throughout the festival, people asked Sanford if they can be "put on the list," a growing wait list to buy one of Tom's offspring for \$3,000. "The dogs sell themselves," says Sanford.

A lot of huff and puff and hype follows Tom, but when he gets to work, he's impressive. Sanford looks at the newbie truffle hunters scattered among the trees, then reaches down to unleash Tom. He sends the dog off with this command: "Let's see what you find after this place has been picked over by people with eyes."

When everyone stands still, the world under these trees is quiet enough to hear Tom sniffing, in and out like a well-calibrated piston, as he moves from one piece of soft ground to another. Sniff. Stop. Dig. Bingo! In seconds he uncovers a wild truffle. Sanford jumps in to retrieve it and says, "*Molto bene*, Tom." Then it's sniff. Stop. Dig. Bingo! The dog does it again. In a few minutes, Sanford's cupped hands are full of ripe white truffles. He pulls off his baseball cap. Fifteen minutes later, the cap is full. "If you

have a dog, it's a no brainer," says Sanford.

There are many advantages to dogs over the traditional truffle-hunting female pig. First, dogs like Tom don't want to eat the truffles, whereas female pigs, drawn to the scent that mirrors a male pig sex hormone, really, *really* want to devour them. "And who wants to wrestle with a 300-pound animal in heat?" jokes Sanford.

Too many accidental maulings have forced the government of Italy to outlaw the use of pigs in truffle hunting, says Alessandro Mondello, an agronomist with Mondo Tartufo Association, based in the culinary-rich Emilia-Romagna region. He attended the festival in 2010 as a guest but returns this year to teach truffle sensorial analysis; that is, how to detect complex flavor notes. Mondello adds another fact to the dog's advantages: Walking a dog down a village street doesn't alert everyone that you're going to your secret truffle patch. Walking a pig does.

After seeing Tom's haul, festival-goers who had attended the seminar on the market value of Oregon white truffles were transformed on the spot into human cash registers. Let's see: At \$250 a pound?...*Cha Ching!* "Tom has a good work ethic," says Sanford. "He's focused even with this hubbub." Tom flashes by, nose to the ground. Tom's posse wanders by a man in a leather jacket with a big smile on his face. "I beat you to these," says Greg Frownfelter, holding his hand out to show off a few truffles. Tom wanders right past Frownfelter as a shot of rain weasels through the overhead branches and plonks on Frownfelter's head.

The people trailing Tom keep the praise going. "It's like an Easter egg hunt," gushes one woman. Says a man to a stranger: "Did you see how well Tom did? He needs a backpack." Then suddenly, whether the place was picked clean or the crowd got boring or something else happened, Tom lost his concentration and wandered off a few yards to pee. "He's ready to leave," says Sanford. "He wants his kibble."

Foodie heaven

People do find truffles on their own. Carole Stevens, the marketing director for Folin Cellars in Gold Hill, is in the same truf-

file patch but far away from the famous dog. Stevens scans for clues in the pine needles, looks for where squirrels have been, then gets close to the ground—is she sniffing?—and scratches the litter layer with her fingers until she finds what smells to be a ripe white. It is.

Stevens loves the way truffles taste on Brie, beef and even ice cream. She and other festival-goers have just been treated to a gourmet lunch at the Willamette Valley Vineyard's tasting room. The meal started with a medley of truffle-infused Brie, Gouda and triple cream cheese and an endive salad with truffle oil dressing. The winery's founder Jim Bernau welcomed everyone with glasses of his 2008 Dry Riesling, the first of three of his wines poured at lunch. The second course was white truffle-infused Beef Stroganoff served with a 2007 Pinot Noir. Dessert was a black-truffle Napoleon with a black truffle oil and cocoa syrup. "Hershey's Syrup for rich people," jokes guest chef Chris Czarnecki, who paired it with a 2007 Quinta Reserva Port.

Such is the life of gourmands attending the Oregon Truffle Festival. If they're not watching a cooking demonstration or shopping for culinary treats, they're eating. Oregon's truffles are generally consumed fresh, raw, slightly cooked or immersed in olive oil, butter or other fats. They can be refrigerated in a paper bag for a few days or frozen for months in a glass jar. January's festival, however, eats through a lot of the fresh inventory. This year's Friday night dinner will spotlight the philosophy of eating pick of the season, locally produced food. The menu is a secret, created by long-time slow food advocate, Stephanie Pearl Kimmel of Marché restaurant in Eugene. Truffles will be part of every course.

Last year, festival foodies on Friday night gobbled down truffles in cauliflower and leek fondue; duck consommé with lobster ravioli; Dungeness crab and spot prawn risotto; seared scallops in angel hair pasta; chicken liver bonbon with hazelnuts; chicken breast and wild mushrooms; and pheasant. The evening ended, mercifully, with truffle-free caramel pot de crème. Rocky Maselli, then the chef of Marché before opening Osteria Sfizio, also in Eugene, collaborated with

CONTINUED ON PAGE 18

French chef Jacques Ratier on the feast that spotlighted Oregon and French truffles.

On Saturday, those attending last year's sold-out Grand Truffle Dinner were trufflized again. The pungent scent perfumed the Valley River Inn ballroom as guests were greeted by the masters of ceremonies, restaurateur Ron Paul (not the Republican Congressman but the one who spearheaded the James Beard Public Market in Portland). Paul asked that the pickers and dog trainers who contributed to the feast stand to be acknowledged: "We don't take truffles for granted," Paul says. "We also hold dear sustainability issues. Please stand up, with your dirty hands, those who provided truffles for tonight's dinner." Then the chefs were introduced.

That night, Naomi Pomeroy of *Beast* offered crème fraîche tarts with triple cream, shaved white truffles and a salad with black truffle vinaigrette. Pascal Sauton of *Carafe* presented Pacific lingcod effeuilée with foie gras and black truffle broth. Gabriel Rucker of *Le Pigeon* conjured an exquisite blanquette of Oregon rabbit with white truffles. Philippe Boulot of the *Heathman Restaurant & Bar* received the loudest applause for his duck leg confit and black truffle pommes sarladaises.

At the end of the festival, when most people were hazy on dish specifics, Folin Cellars' Stevens was clear on what she liked and didn't like. She even remembered her first truffle, eaten a year before the festival with her boss, winemaker Rob Folin, at Portland's Fenouil restaurant. "I ordered a wild mushroom risotto with Oregon truffles. We were drinking our Estate Tempranillo and it was the perfect match. An absolute ahhh! moment," she recalls.

Stevens says Folin started to research when and where to find wild truffles and the two started hunting them. They have had their best luck in the Northern Willamette Valley, poking around overgrown Christmas tree groves. She uses truffles to infuse oil, make truffle butter and in home-cooked dishes. Folin also looked into starting a truffle orchard on his family's land, near the vineyards. But Stevens is not convinced that cultivated truffles are a feasible option. Besides, she adds, "I like the wild hunt."

Optimistic Farmers

Greg Frownfelter could be called a patient dreamer. He's a middle-aged IT guy who has taken up farming. On his property in Talent, Oregon he has planted 800 hazelnut trees and 200 oaks—priced today at around \$20 each—that he hopes will one day produce truffles. He's willing to wait. Five years into the venture, his inoculated trees have not produce a single truffle, but he was told to not even look until year six. Or seven. Or... "I'm crossing my fingers," says Frownfelter, "and I'm not giving up my day job."

The science of cultivating truffles is sketchy. Truffles, like other edible fungi, require the right tree roots, climate and animals to eat them to spread the spores. Forager Getz uses a calendar to record rainfall, dry nights and temperatures below 42 degrees. Then he calculates when it might be wild truffle time. Still, it's a shot in the dark if a wild truffle will grow. Their numbers have nosedived in recent decades because of environmental changes. Now, take nature's exacting demands and try to duplicate that on a farm. Italian scientists have sequenced the black truffle's full genome and still mycologists and trufficulteurs shrug their shoulders when answering the question, "When will my farm start producing truffles?"

Frownfelter has attended every Oregon Truffle Festival since it began in 2006. One of the lures of the festival is a daylong Growers' Forum for would-be producers. This year, scientists, researchers and marketers will explain to a cluster of Americans looking for the next moneymaking opportunity how truffles are being cultivated. France, Italy, Spain and Tennessee have had success; so far, Oregon has not.

Last year, Linh Ta, an accountant from Seattle, read a feasibility study on the profitability of domestic truffles and attended the seminars, notepad handy, eyes glued to PowerPoint slides. Others filling the conference room were captivated by the notion of striking it rich on the earth's treasures. Truffle broker Vincent Jeanseume of Sabatino Tartufi said the market for desirable truffles was lucrative and growing. His

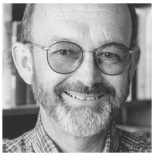
company sold 30% more truffles to specialty stores and upscale restaurants in 2009 than 2008, and at higher prices. His prediction that the consumer market was getting bigger was supported by his statement that he was contacted by Costco.com to sell fresh truffles. He made it sound easy to cash in. "If you have one pound, you UPS it to me and I receive it the next day and you get paid," says the truffle buyer.

But during his presentation on Establishing Your Truffle Orchard, Spanish truffle researcher Dr. Carlos Colinas spoke realistically. "You cannot have the idea that you want to cultivate truffles then go to Wal-Mart and get going," he explains. A year or more is needed to decide on trees and find a source, then years to grow the trees that hopefully become good truffle hosts. Colinas estimates that only 20-30% of trees in a good plantation produce truffles.

Frownfelter has brought in trucks full of lime to increase the pH content of his soil. He has installed irrigation and bought a mower to keep young plants from being strangled by weeds. Recently, he acquired a lab puppy named Pele. At last year's festival, Frownfelter saw the ease in which Tom the Truffle Dog found ripe wild truffles. Frownfelter recognizes that his farm could use some help. He'll be attending the festival this year, networking with other growers and thinking of the day when a ripe truffle will change his life.

For more information: Oregon Truffle Festival, January 28-30, centered in and around the Valley River Inn, 1000 Valley River Way, Eugene, Oregon, (503) 296-5929, www.oregontrufflefestival.com

Janet Eastman attended the Oregon Truffle Festival in January 2009. She never found a wild truffle, but squealed when she unearthed a matsutake mushroom in the Oregon Dunes in October. She sautéed and ate it, and had vivid dreams that night. Her writing can be seen at www.janeteastman.com



Nature Notes

Frank Lang

Pile Worms

This Nature Note is going to be about pile worms. Okay, okay, relax. Not those piles. We are going to talk about the finest marine fish bait in the world, those worms that creep and crawl among the multitude of marine organisms that inhabit pilings, the long, tall timbers pounded into the bottom by pile drivers that prevent floating docks from becoming navigational hazards.

Pile worms are also known as mussel worms or clamworms because of their close association with beds of mussels and clams. Pile worms are found in a variety of salt-water habitats in the high to mid-intertidal zones. In addition to wharf pilings, they can be found in sand and mud beaches and under rocks, which is where I found the one that inspired this Nature Note.

Nature Notes took grandson Milo on a low tide visit to the Washington Narrows in Bremerton for entertainment purposes. We started overturning rocks in the intertidal zone to see what was underneath. A multitude of small rock crabs scuttled quickly aside, periwinkles moved around in confusion; barnacles and limpets just sat there closed up and clamped down. We always carefully replace the rock the way we found it, as to upset the creatures on the underside of the rock as little as possible. Under one rock was a surprise: an iridescent blue-green segmented pile worm about 5" long with a pair of leg like appendages per segment. I picked him up (it was a him, girl pile worms are a dull green) with care. Previous experience taught me there are a pair of awesome pinchers hidden its head. Handle them too long and you risk a big and moderately painful pinch. One book claims the worms are carnivorous, another that, as a class, they are herbivores and use their pinchers to tear apart marine algae. The pile worm in this case is not a vegan and shoots out its well-

equipped proboscis to quickly grasp its soft-bodied animal prey.

The sex life of pile worms verges on spectacular. As pile worms mature to as long as 12 inches, bodies of both sexes transform into modified, more active forms whose bodies fill with gametes. Their transformation is great enough to have fooled early naturalists in to thinking the reproductive forms were a different genus until careful developmental study showed them otherwise.

Worm's eyes become larger and their creeping appendages become

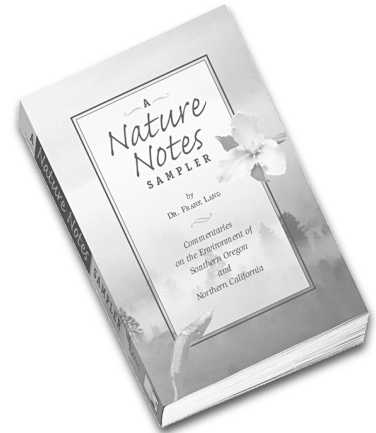
modified into swimming structures. Lunar cycles stimulate pheromone release, which cause worms of both sexes to swim together in huge congregations by the light of the silvery moon, much to the delight of carnivorous fishes. Males come first, releasing sperm, which stimulates females to release their eggs. Release is not a simple squirt. Bodies wall burst resulting in the death of worms. Needless to say sex is a one-time happening in the lives of Mr. and Mrs. Worm.

I have never seen this event, but apparently it can be quite a sight on moonlit summer nights. And Milo? He wasn't nearly as interested in the pile worm as he was in splashing in the water and tossing rocks. Maybe when he's older.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

The sex life of pile worms verges on spectacular.

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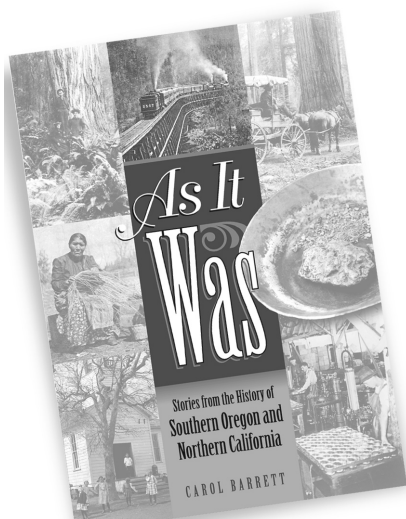
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Southern Oregon Range Riders

by Craig Stillwell

In the early 1850s, the first cattlemen established spreads in Southern Oregon. Gold miners needed meat and the valley north of the Siskiyou Pass was inviting.

Despite a mild climate, severe winters occasionally decimated herds until ranchers learned to grow and store hay. Early ranchers also lost stock to bears and cougars, disease and injuries, and cattle rustlers.

The cowboys hired to move the cattle around the grazing ranges also faced these dangers. Range riding required tough men and good horses. A sense of humor also helped, as in the following story:

During a cattle round-up, whenever one of the greener cowboys messed up, the range boss would curse and call the rider a "Walk-off." Finally, one of the riders asked why they were called "Walk-offs." As the range boss explained, "When the Lord made the men on this range, He used the clay from that hillside to carefully mould each of you. He couldn't put the brains in until you had dried, so He left a hole in the top of your heads and left you standing on the hillside to dry. Most of you stood there patiently until the Lord got you finished. But a few of you walked off!"

Source: Lawrence, Mark. "Old Riders, Ranges & Brands of the Rogue," Table Rock Sentinel, Feb. 1985, pp. 14-17.

Thomas Chavner

by Margaret LaPlante

When Thomas Chavner was just six years old, he and his mother left Ireland, dreaming of a better life in America. They made their new home in Pennsylvania, but soon after arriving, Thomas' mother passed away. Thomas survived by working odd jobs. He traveled to Jacksonville, Oregon in 1856.

The following year he purchased 159 acres for \$700. He leased this land while continuing to follow various gold strikes in Southern Oregon. He returned to Jackson County, having not met with much success in the gold mines.

In 1860 Thomas and four other men owned a mine near present-day Gold Hill. It was there that Thomas's dream of striking it rich came true. The State of Oregon Department of Geology and Mineral Industry officially recorded \$700,000 of gold taken out of that mine.

Thomas Chavner continued to add to his land holdings, eventually owning 1600 acres in the present-day town of Gold Hill. He married a young lady from Ireland and they had five children.

Today Chavner's Queen Anne-style house still stands on Blackwell Road in Gold Hill. However, he never actually lived there. His children ordered it from a catalog and had it assembled in 1892, four years after his death.

Source: Morehouse-Genaw, Linda. *The Chavner Homeplace*. Oregon. 1988.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Jesse Lichtenstein

Motto

it's possible
a sidelong look
just undermines
your wait-and-see agenda

the terrible twosome
playing through

a slow midsummer sump
where no surprises lurk

despite a marked spike
in upkeep, in undetected
water hazard leakage

the world demands its pond
crossings, Hannah, where
what rises, capsizes

if that's the motto
it's crackerjack
I mean it has a terse
musicality to it

(on land, meanwhile
what stands disbands)

Jesse Lichtenstein's poems have appeared in *The Paris Review*, *Gulf Coast*, *Verse*, *Denver Quarterly*, and other journals. As a freelance writer, he has also published in *The New Yorker* and other major publications, most recently an article, "Digital Diplomacy," in *The New York Times Magazine* (July 18, 2010). Lichtenstein grew up in Gold Hill, Oregon, and now lives in Portland, where he co-runs the Loggernaut Reading Series. More of his writing can be found at jesselichtenstein.net.

The Strand

it's possible we'll all
die in saltwater
Hannah

a strand made me
choose, a fear of
the lights coming
up early rose in me

the smooth features of
someone else's art
like feathers

of an anonymous
shorebird coasting
shoreward, will he
make it?

questions of stamina
forms of impatience
abilities that inhere
more in maybe-so
than in material one

could take a dremel
to, holing it and
wearing it on a cord
about the neck

I will wait and otherwise
expect no fireworks
from my age

your fingers stir night
riots in a plastic cup

my nights never
land anywhere halfway
soft with wet sand

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Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.



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www.roguevalleyrunners.com

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Kaleidoscope Pizzeria & Pub
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Mendocino Café
www.mendocinocafe.com

Prism Espresso Bar & Resale Boutique
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Roger's Zoo
North Bend, OR · (541) 756-2550

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Ashland, OR · www.ashlandmountainhouse.com

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Ashland's Tudor House
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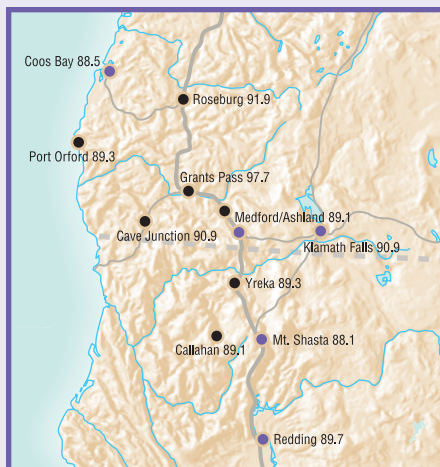
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5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage

3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Keller's Cellar
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Modulation

Rhythm & News Highlights

Marian McPartland's Piano Jazz

January 2 • Marian and Friends at Dizzy's Club Coca Cola

On this new session, host McPartland and friends get together on the bandstand at one of the world's most elegant jazz venues as *Piano Jazz* bids 2010 goodbye and welcomes the New Year with musical family young and old.

January 9 • Marian and Friends at Dizzy's Club Coca Cola: Part Two

Piano Jazz celebrates the New Year with Generations In Jazz from the stage at Dizzy's Club Coca Cola. The first session from Dizzy's closed out 2010, and in part two, guest host Jon Weber pays tribute to Marian McPartland on her tune "Ambiance," McPartland joins 16-year-old pianist Anto-

nio Madruga for a duet of "On the Sunny Side of the Street," and young brothers Michael and Robert Rodriguez give a breakout performance.

January 16 • Marian and Friends at Dizzy's Club Coca Cola: Part Three

The Generations In Jazz celebration from Dizzy's continues with a musical meeting of veteran performers and the brightest young artists on the scene. Jon Weber guest hosts as Jon Batiste and Sullivan Fortner perform a piano duet of the theme from *The Odd Couple*, tenor saxophone legend Frank Wess joins pianist Mike LeDonne and bassist John Webber, and Geri Allen performs a Marian McPartland favorite, Thad Jones' beautiful "A Child Is Born."

January 23 • Brian Lynch

Trumpeter Brian Lynch possesses a wide command of the jazz spectrum. Often called on by band leaders from Latin, straight ahead, and bebop camps, his 2007 album with Eddie Palmieri,



Trumpeter Brian Lynch joins host Jon Weber for a set of his original tunes and a few standards.

Simpatico, won a Grammy for Best Latin Jazz Album. Lynch joins host Jon Weber for a set of his original tunes and a few standards.

January 30 • Jon Batiste

Exciting young pianist and band leader Jon Batiste hails from the cradle of jazz, New Orleans. At 24 years-old, he has already collaborated with heavy names including Harry Connick Jr., Allen Toussaint, Cassandra Wilson, and the Marsalis family. And this talented performer has set his sights on the wider world of jazz. He joins host Jon Weber for a set spanning traditional tunes, some Monk-inspired stride, and his original compositions.



McPartland joins 16-year-old pianist Antonio Madruga for a duet on the January 9th broadcast.



Louisiana native, pianist Jonathan Batiste hails from a rich musical heritage; he performs on the January 30th broadcast of *Piano Jazz*.

PROGRAM GUIDE

CLASSICS & NEWS

www.ijpr.org



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Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

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Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

Jan 3 M Tchaikovsky: *Sleeping Beauty Suite*
Jan 4 T Suk*: *Fantasy*
Jan 5 W Medtner*: *Cycle 2 for Piano*
Jan 6 T H. Herz*: *Piano Concerto No. 7*
Jan 7 F W. Hurlstone*: *Bassoon Sonata in F major*
Jan 10 M Handel: *Overture from Rodrigo*
Jan 11 T Brahms: *Clarinet Sonata No. 1*
Jan 12 W Duphy*: *Allemande et Chaconne*
Jan 13 T Haydn: *Symphony No. 22, "Philosopher"*
Jan 14 F Respighi: *Ancient Airs & Dances Suite No. 2*
Jan 17 M Gossec*: *Symphony in D major, "Pastorella"*
Jan 18 T Ibert: *Ouverture de fête*
Jan 19 W Saint-Saëns: *Cello Concerto No. 1*
Jan 20 T Chausson*: *Vivienne*
Jan 21 F Beethoven: *Piano Sonata No. 8, "Pathétique"*
Jan 24 M Dello Joio*: *Variations, Chaconne & Finale*
Jan 25 T A. Reed*: *Twelfth Night*
Jan 26 W R. Strauss: *Suite from Der Rosenkavalier*
Jan 27 T Mozart*: *Clarinet Trio in E flat major*
Jan 28 F Lauridsen: *Mid-Winter Songs*
Jan 31 M Schubert*: *Sonata in E flat major*

Siskiyou Music Hall

Jan 3 M Rachmaninoff: *Cello & Piano Sonata in G minor*
Jan 4 T Dvorak: *Dumky Trio*
Jan 5 W Tchaikovsky: *Symphony No. 5*
Jan 6 T Sanford: *Violin Concerto in D major*
Jan 7 F Poulenc: *Concert Champêtre*
Jan 10 M Wagner: *Symphony in C major*
Jan 11 T Romberg: *Quintet in D major*
Jan 12 W Scriabin: *Symphony No. 2*
Jan 13 T Spohr: *Violin Concerto No. 1*
Jan 14 F Van Bree: *Grand Quartet No. 3*
Jan 17 M Brahms: *Serenade No. 1*
Jan 18 T Don Gillis: *Symphony No. 5, "In Memoriam"*
Jan 19 W Godowsky: *Piano Sonata in E minor*
Jan 20 T Chausson*: *Symphony in B flat major*
Jan 21 F Hugo Wolf: *Quartet in D major*
Jan 24 M Beethoven: *Symphony No. 1*
Jan 25 T C. Franck: *Violin Sonata in A major*
Jan 26 W Paderewski: *Piano Concerto in A minor*
Jan 27 T Mozart*: *Symphony No. 41, "Jupiter"*
Jan 28 F Ries: *Sonata in F sharp minor, "L'infortunée"*
Jan 31 M Schubert*: *Symphony No. 4, "Tragic"*

Metropolitan Opera

January 1 · Pelléas et Mélisande (Debussy)
Simon Rattle, conductor; Magdalena Kožená, Felicity Palmer, Stéphane Degout, Gerald Finley, Willard White
January 8 · La Fanciulla del West (Puccini)
Nicola Luisotti, conductor; Deborah Voigt, Mar-cello Giordani, Lucio Gallo
January 15 · La Traviata (Verdi) – **New Production**
Gianandrea Noseda, conductor; Marina Poplavskaya, Matthew Polenzani, Andrzej Dobber
January 22 · Rigoletto (Verdi)
Paolo Arrivabeni, conductor; Nino Machaidze, Kirstin Chávez, Joseph Calleja, Giovanni Meoni, Stefan Kocán
January 29 · Tosca (Puccini)
Marco Armiliato, conductor; Sondra Radvanovsky, Marcelo Álvarez, Falk Struckmann, Paul Plishka



This season Matthew Polenzani returns to the Metropolitan Opera in a new Willy Decker production of *La Traviata*.



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Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

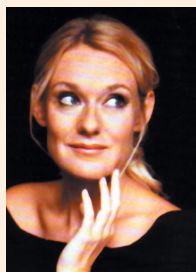
Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm LeShow
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service



Czech mezzo-soprano Magdalena Kožená returns to the Metropolitan Opera for performances in Debussy's *Pelléas*.

Exploring Music with Bill McLaughlin

Week of January 3 • Night Music

"I often think that the night is more alive and more richly colored than the day," Vincent Van Gogh once wrote, a sentiment shared by many composers inspired by the fall of darkness and the glow of moonlight. We'll sample nocturnal music from Haydn, Wagner, Ives, Chopin, Theloniou Monk, and many others.

Week of January 10 • Merrie England

This week, we'll explore English music and its unique history, from folk music in the country pubs to the pageantry of Royal Albert Hall and Covent Garden.

Week of January 17 • In A Family Way

This week we'll listen to families making music through the generations, each with their own stories and traditions to share.

Week of January 24 • Mozart's Birthday Bash

We're celebrating Mozart's 255th birthday with some of his most enduring and cherished compositions, including the C Minor Mass, *Haffner* Symphony, and Clarinet Quintet.

Week of January 31 • William Walton

Inspired by a composer that was in the vanguard of British music in the 20th century, Benjamin Britten once wrote that hearing William Walton's music was a "great turning point in his musical life". We'll trace the arc of Walton's life and his associations with the greatest artists of his time, including Heifetz, Hindemith, Olivier, and Beecham.



Italian born Marco Armiliato conducts *Tosca*, in the Metropolitan Opera production scheduled for broadcast on January 29th.

News & Information Highlights

L. A. Theatre Works

January 30 7:00pm – 9:00pm

"The Rivalry"

Written By: Norman Corwin

Cast: Paul Giamatti, David Strathairn, James Gleason, Shannon Cochran, Lily Rabe

Synopsis: Academy Award-nominees Paul Giamatti and David Strathairn star in Norman Corwin's electrifying dramatization of the history-making Lincoln-Douglas debates. This fierce rivalry between rising legislator Abraham Lincoln and incumbent Senator Stephen A. Douglas tackled some of the day's most passionate and controversial issues – above all those of slavery and the American concept of freedom.



Art



ROGUE VALLEY

Theater

- ◆ Camelot Theatre Company presents Spotlight on Dinah Shore, Jan. 13th-23rd. Located at Talent Ave. & Main St., Talent. (541) 535-5250. www.camelottheatre.org

Music

- ◆ Craterian Performances presents:
A Tribute to Elvis Presley, Jan. 14th, 7:30 pm
Cristiana Pegoraro, Jan. 18, 7:30 pm
Ailey II, Jan. 22, 7:30 pm
'S Wonderful - The New Gershwin Musical, Jan. 25, 7:30 pm
Rogue Valley Symphony - Jon Manasse, Clarinet Jan. 29, 7:30 pm

The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 www.craterian.org

- ◆ St. Clair Productions presents Bluesman/world musician Bob Brozman in concert, Jan. 21, 8 pm. At the Unitarian Fellowship, 87 4th St., Ashland. Tickets at the Music Coop, on-line at www.stclairsevents.com or by calling 541-535-3562.

- ◆ Chamber Music Concerts presents the Janaki String Trio, winner of the 2006 Concert Artists Guild International Competition, on Jan. 7th, 7:30 pm. At the Southern Oregon University Music Recital Hall, 1250 Siskiyou Blvd, Ashland (541) 552-6154



The Roseburg Community Concert Association presents Cristiana Pegoraro on January 17th. Pegoraro will also be performing on January 18th at the Craterian Ginger Rogers Theater in Medford.



The Rogue Gallery & Art Center in Medford presents "Sea Curtains by Audrey Sochor."

- ◆ Music at St. Mark's presents Daniel Gibbs, baritone, in recital on Jan. 16th, 3 pm. St. Mark's Episcopal Church is at 5th and Oakdale in Medford. (541) 821-0977.

Exhibitions

- ◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541) 488-8430. www.ashlandgalleries.com
- ◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries and restaurants at H & 5th Sts. from 6-9pm. (541) 787-7357
- ◆ 3rd Friday Artwalk in Historic Downtown Medford, 5-8 pm. Located in Theater Alley, Bartlett Street, E. Main & Central Avenue. www.visitmedford.org/index-artwalk.html
- ◆ The Rogue Gallery & Art Center presents "Sea Curtains by Audrey Sochor" Jan. 7th-Feb. 8th. At 40 South Bartlett St., Medford (541) 772-8118
- ◆ "New Encaustic Paintings" by Dianne Erickson at Liquid Assets Wine Bar, thru Feb. 11th. Artist reception Feb. 4th, 5-7 pm. 96 N. Main St., Ashland. (541) 482-0419.

NORTH CALIFORNIA

Theater

- ◆ Cascade Theatre and the Jefferson Public Radio Performance Series present:
The Peking Acrobats, Jan. 16th, 7:30 pm
Merle Haggard, Jan. 21st, 7:30 pm
The State of Jefferson Blues Jam, Jan. 29th, 7:30 pm
SF Opera HD Cinema Series: "Lucia di Lammermoor," Jan. 30th, 2 pm

Located at 1733 Market St., Redding. (530) 243-8877. www.cascadetheatre.org

- ◆ The Riverfront Playhouse presents Arthur Miller's *All My Sons*, Jan. 22nd-Feb. 19th. The Riverfront Playhouse is at 1620 E Cypress Ave., Redding (530) 221-1080

- ◆ Shasta Community Concerts Association presents "The Legacy of Floyd Cramer," Jan. 18th, 7:30 p.m. At the Redding Convention Center, Redding. www.shastacommunityconcerts.com

Exhibitions

- ◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets and receptions are featured at participating businesses downtown. Redding. (541) 243-1169.
- ◆ Liberty Arts Gallery in Yreka presents "Female Creature: Exploring and Revealing the Full-Spectrum Woman" exhibit featuring artworks addressing both light and shadow aspects of

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
paul.b.christensen@gmail.com

**January 15 is the deadline
for the March issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org



Chamber Music Concerts presents the Janaki String Trio, winner of the 2006 Concert Artists Guild International Competition, on January 7th at the SOU Music Recital Hall.

Woman. Artist reception Jan. 7, 5-8 pm, featuring Butoh Dance Performance by Jacqueline Jensen. Show Runs Through Feb. 12. 108 W. Miner St., Yreka, Ca. (530) 842.0222. www.libertyartsyreka.org

OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents Chris Burton Jacome on Jan. 15th, 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848. www.pistolriver.com

UMPQUA

Music

◆ The Roseburg Community Concert Association presents Cristiana Pegoraro, Jan. 17th, 7 pm at Jacoby Auditorium on the Umpqua Community College Campus, Roseburg.



Cascade Theatre and the Jefferson Public Radio Performance Series present The Peking Acrobats on January 16th in Redding.

KLAMATH

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs, 8:30-midnight. At the American Legion, 228 N 8th St, Klamath Falls. www.klamathblues.org (541) 331-3939

◆ The Linkville Players present *Escanaba In Love*, Jan. 14 th-Feb. 5th. 8 pm & a matinee on Jan. 30th at 2 pm. The Linkville Playhouse, 201 Main Street Klamath Falls. (541) 884-6782.



St. Clair Productions presents Bob Brozman in concert on January 21st.

◆ The Ross Ragland Theater presents: KUHS Choirs performing "Acappella Extravaganza," Jan. 8th, 3 pm Ailey II, Jan. 21st, 7:30 pm

At Ross Ragland Theater 218 N. 7th St., Klamath Falls. www.rrtheater.org 541-884-0651



PHOTO: NIKOLAS ALLEN

Liberty Arts Gallery in Yreka presents "Female Creature: Exploring and Revealing the Full-Spectrum Woman" featuring artworks addressing both light and shadow aspects of Woman.

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Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild. Credit card payments accepted at 541-552-6301.



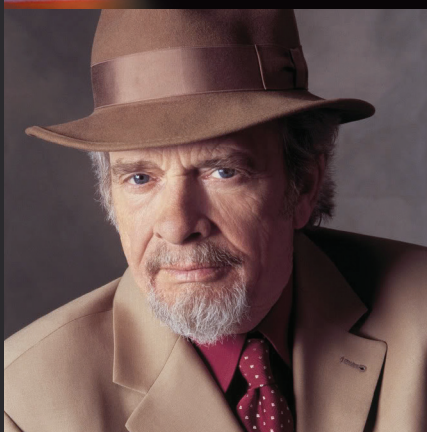
An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Craig Shank and Eric Teel.

Weekdays 9AM – 3PM
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The Peking Acrobats

The Peking Acrobats return to the Cascade after two sold-out performances in 2005 and 2006. Hailing from the People's Republic of China, The Peking Acrobats have been diplomats of their spirited culture. Since 1958, this elite group has toured the world over, leaving audiences spellbound by the graceful presentation of their ancient folk art, acrobatics. An all-ages kaleidoscope of entertainment and wonder.

January 16 • 7:30 pm



A benefit concert for The Culinary Club

Merle Haggard

January 21 • 7:30pm

Country music legend and Shasta County resident, Merle Haggard helps The Culinary Club from Shasta College in a benefit fundraising concert.

Merle Haggard's music has remained some of the most inventive in country music and his status is affirmed each time a new generation of country singers pays tribute to his work. Don't miss out on a chance to see a country music legend at the historic Cascade Theatre.

State of Jefferson Blues Jam

**Earl Thomas • The Karen Lovely Band
 The Blues Rollers**

January 29 • 7:30pm

They say the mythological State of Jefferson is a state of mind, but you'll be proud to be a resident when the Cascade Theatre brings these 3 homegrown blues groups from around the area together for a night that showcases some of the most amazing talent the region has to offer.



THE SAN FRANCISCO OPERA Grand Opera HD Cinema Series Lucia di Lammermoor

January 30 • 2pm The emotionally fragile Lucia is driven to madness when manipulated to marry a man she does not love. Featuring the most famous mad scene in the repertory and full of ravishingly beautiful melodies, this timeless *bel canto* masterpiece evokes the passion and desperation of a woman used by her brother as a political pawn. Superstar Natalie Dessay owns this virtuosic role. Also starring Giuseppe Filianoti, Gabriele Viviani and Oren Gradus.

Sung in Italian with English subtitles • Running time: 2 hours and 28 minutes with one intermission • Intermission includes a behind-the-scenes interview





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